

REWRITE



The Magazine of Effective Writing

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THE WRITER'S PLACE IN TODAY'S WORLD

Freedom has always had to be on the defense. I am wondering whether the time has not come when freedom must instead take the offensive. If a tyrant's world will not leave us in peace, how about setting out aggressively to destroy tyranny?

Freedom on the aggressive, as I see it, should set out to capture the minds of people away from the Communists. I don't know all the ways that would have to be used, but if free men will devote half the energy to a freedom offensive everywhere that Communists give to their cause, Communism will lose.

Wesley McMillen, Editor-in-Chief of *Farm Journal*

not know the facts."

"The free nations of the world have great advantage in that truth is on their side. The Communist leaders have repeatedly demonstrated that they fear the truth more than any weapon at our command. We must now throw additional resources into a campaign of truth.... Anything less than our best and most intense effort will be insufficient to meet the challenge and the opportunity."

A Department of State Work Sheet states a fact that applies to every writer: "In opposing this attempt to deny large areas of the world access to the truth, the U. S. relies on both private and government efforts to wage a campaign of truth." The Government is doing a tremendous job: ten million persons a month see our film documentaries. Millions more see our official newspapers, magazines or listen to the Voice of America. An annual exchange of nearly 7,000 persons from 60 nations is arranged for educational, scientific or cultural purposes. In these foreign countries are maintained 113 U.S. libraries, 149 reading rooms, patronized by upwards of 12,000,000 persons annually. And 66,000 subscriptions to U.S. magazines and newspapers in 79 countries.

All this is to the good, a splendid, well integrated program. But what of the private efforts? First, we must immediately realize that any contribution which discredits this country or the principles of the free world is giving aid and comfort to the enemy just as completely as any fellow traveler or any out and out traitor. Authors and publishers who help to export gangster and other undesirable magazines, books, films, have a weighty responsibility to answer to.

Second, there are a number of ways that a writer can take the fullest part in waging a campaign of truth. But before everything it should be recognized that writers are among the most important weapons available on the side of the democratic nations. A bullet only kills once, but an idea or an emotion is infinite: it lives on for generations. Hitler and Stalin have recognized the necessity of inoculating the children.

Full and free dissemination of information is essential, America believes, to the development of the way of life of the free democratic countries of the world.

Pres. Harry S. Truman said: We cannot run the risk that nations may be lost to the cause of freedom because their people do

Good, wholesome entertainment is the first great contribution that writers can make to the cause of Peace and better world relationships, which are the cornerstones of a tolerance and understanding creating stability & security. An empty stomach and a mind empty of all hope, or confused and blinded by the chaos that Communists deliberately strive to sow, are the seed-beds of ruthless dictatorship and greedy piracy, be it on the individual or national level.

Remember that all soldiers restricted to a camp or inactive fox-hole, are great readers. So are displaced, homeless persons, who have time on their hands. And each of these types of readers for the most part tend to be more serious in their reading than ordinary civilians. The reason is plain: they are closer to the outermost rim of rigorous, realistic living.

Therefore, a second contribution that all writers can make to the common cause is the providing of stimulating material which may fill the minds of the G. I. Joes and D.P.s in their inevitable dull sessions. As you help them to seek out and discover for themselves the eternal verities, you not only build up their morale, but you also prepare the good soil for future plantings of truth. And the crop that will be harvested from such fields is the healthy, rich one of better living for more people.

This kind of writing does not necessarily have to be goody-goody or sloppily sentimental. On another page we have referred to an article that describes the colorful life of a truck-driver responsible for safely guiding a trailer truck and its cargo, valued at close to \$30,000 over a 300 mile route. In another magazine by a curious coincidence I saw the same subject treated from an entirely different angle. I also read the romantic story of how the oldest extant miracle play was transplanted from Germany to the American Middle West. Pick up any American farmer's journal and you will continually learn about the epic battles farmers and research technicians are waging and winning against host of insect and disease pests, land erosion and exhaustion of the soil. The better grade pulps cannot compete against such informative and exciting drama.

As you tell the story of American ingenuity and resourcefulness being used to win a better standard of living not only in America, but in all parts of the world, you are contributing to the world's fund of genuine entertainment as well as the campaign of the truth as distinguished from Soviet lies. We have only to balance our stories of the battle against foot-and-mouth disease, and the black fly in Mexico against the hunger, misery and unrestored war-ravaged cities in the Eastern part of Germany and the satellites. As each of us writes our story of democratic life we help to nail down the truth.

REWRITE

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MAKE William E. Harris, MAKE
THE U.N. Elve Ray Harris, YOUR VOTE
STRONG! Editors, COUNT!

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URGE YOUR FRIENDS TO SUBSCRIBE. REWRITE is the ONLY writers' magazine that accepts—NO advertising. It can tell you the truth, and protect your interests. It fights for you. Its CENTRAL MS. MARKET FILE is the most authoritative and accurate available. Soon it will be the largest, too. No other book offers you such accurate and timely reportage on so individual and personally helpful, so financially profitable a basis. Support your best friend and ally. Tell others about it.

GOD GIVE US MEN OF GOOD WILL!

All over America this month and next it's Election Time. Many sincere Americans, I am certain, are praying that the selections at the ballot box will be good. REWRITE cannot desire anything more important for the peace of the world. But the question of whether, in the final analysis, we get "men of good-will", and even more important, strong men, fearless men of high integrity and purpose, depends not so much on God as on ourselves. If we want that kind enough, if we prepare a climate fertile enough for them, God in His infinite wisdom will see that they appear.

But we must prepare the soil. This is an "off" year according to the politicians. But they are making their plans, and so inevitably must all men of good-will. As several candidates who presented themselves before Republican Town Committee Rally at Lunenburg Town Hall last night, stressed, it is a crisis year both nationally and across practically every state. The Democrats haven't been able to distinguish between their own "program for social betterments", which "right-thinking" voters of every allegiance should willingly grant them, and their retreat into a quagmire of party privilege and patronage unequalled in its audacity and insolence in the whole history of our nation.

So the need was never so great for voters to exercise their constitutional privilege.

The thing that will rescue this country & our world from its present stalemate and deterioration under the attacks of greedy dictators, is an aggressive revolt everywhere, staged and maintained with unrelenting vigor by the outraged men of good will. Yesterday we sidestepped our duty and moral worth in dealing with the Capone and other infamous gangs. Today we are dignifying a similar international gang of hoodlums with that respect usually accorded a government maintained on a cornerstone of law and order.

There is a good deal of hearty and general criticism these days of so-called "American creeping socialism". Much of it is inspired by large corporations and the forces of monopoly or special privilege. These have tried to smear the Cooperative Movement by attempting to "tag" it as Communist or tax-evasion. There is nothing very reprehensible about free men banding together to earn for themselves better standards of living, which are impossible to achieve singlehanded. The power of more than one cartel or monopoly—the fertilizer combine, to name one notorious one in American history—has been broken in this manner.

The need is great to distinguish between a powerful, enslaving centralized bureaucracy and a voluntary organization for the "democratic management of the essential means for the production and distribution of goods or necessary services." (That's Webster's definition of Socialism.) This is merely an extension of the old Yankee principle of being a good neighbor. "You help me harvest my crop and I'll help you plow your land."

So, today as we prepare to go to the polls and to resist aggression from at home and abroad, the two thoughts that should be uppermost in every good American's mind should be: (1) I must vote. (2) Where is the qualified man, the man of good sense, who in moments of crisis, in times like these, is certain to put Country above Party? Today, we need statesmen, not politicians.

THE PRICE OF RESEARCH COMES HIGH!

From Doubleday & Co. a story, that recently when two newspapermen set about doing an autobiography of Gen. MacArthur (a quickie, to be released Oct. 17), they made 1,200 telephone calls, sent 78 cables, wrote 312 letters and read a pile of documents, books and maps, nearly 4 feet high.

The WCS Circulating Library. And that reminds me you have a valuable aid at the end of your front walk, or wherever mail is picked up. Practically all of the new books regarding writing, and an increasing number on a wide variety of subjects, are being reviewed by REWRITE. The bulk of these go into the WCS Circulating Library. For only \$2 a year plus postage both ways, you can signal this gent and he will deliver them on your doorstep. You can keep them approximately for a month. Beyond that, a small fine and the enrollment fee pays for duplicates.

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FUNDAMENTALS OF GOOD POETRY

By Elva May Harris

ANALYSIS OF A SLICK JUVENILE MARKET

The market is SEE WISDOM, a magazine read by boys and girls of more than one age group. It is published by Unity School of Christianity, Lee's Summit, Mo. Unity publishes adult magazines, too; five, I believe. This magazine is not so "wee" as the title makes believe. To be sure, it had an interest for Billy 'Gee when he was three, but he's still interested in it, and I think he will continue reading it by himself for many years. Also, judging from the reader's page, featured in the back each month, the age range moves from 3 to 14.

There is one story in each issue to read, to the pre-schoolers. It has been written a large part of the time by the same author-around the same formula for the past 2 years. Some little animal doesn't mind his mama, so he gets into trouble because of it; gets out of trouble, is sorry, and decides it is wise to be good. The story is written in-rhymed couplets. One might under these circumstances that it might be hard to break in here, but it has been done.

It is also possible that one author might not be able to keep up the pace indefinitely and that the editors would be looking for an occasional substitute. There are four other stories in each issue besides the serial. Of these one is a Bible story, usually by a regularly appearing author. Another is about a familiar group of characters. There are also three "How-to-Do's", a song with music, a page of paper dolls, pictures to draw a color. There is a stamp column and a pet column and two clubs: "Good Words Booster Club", & "Writers' Guild", which the children are the contributors.

The verse in which we are most interested seems to be plentiful. Very short morning & evening prayers written by the same person, appear in every issue. But there are about 4 other poems and a puzzle page featuring two or three puzzles in verse. These seem to be open to free lance writers. In January this magazine was overstocked on all verse, save the middle double page spread. This is usually a fairly long poem without a moral and accompanied by illustrations sufficient, of course, to fill the two middle pages. That was ten months ago. It is a good market and you should try it with your best. They pay good rates on acceptance.

This is a character-building magazine and the tone is carried throughout in both prose and verse.

The matter of copyright apparently is one for writers to work out with the editor. The Magazine buys all rights. But certain poems carry an individual copyright in the name of

the author.

Following are clips of typical verse:

POZZERS

This was clipped from the February, 1930, issue, back of the book. Note the seasonal, topical emphasis. Some issues carry an even larger number of verses. Brevity would seem to be advantageous. A short piece would fit more easily into the lay-out.

A Day to Guess

By Annie Laurie Von Tungeln

My first is in *cise* but not in *tree*;

My second's in *arm* but not in *knee*;

My third is in *light* but not in *dark*;

My fourth is in *pee* but not in *mark*;

My fifth is in *new* but not in *old*;

My sixth is in *hot* but not in *cold*;

My seventh's in *inches* but not in *feet*;

My eighth is in *win* but not in *beat*;

My ninth is in *game* but not in *play*;

My whole is a lovely winter day
When children think of lacy hearts,

Of loving words, and Cupid's darts.

ET

Can You Guess?

By Mary James White

It goes many places without any feet

And serves without hands every day.

Though it has no head, it enlightens you all

In study or pleasure or play.

A VALENTINE FOR GOD and EVENING GRACE give the tone of the magazine, religious without sect.

A Valentine for God

By Carolyn White

I'm going to make a valentine
For You, dear God, today,

All fashioned out of kindly things

I do, and think, and say.

Each loving deed, each tender thought,

Each gentle word of mine,
Will be the hearts and lace

and flowers
That make a valentine.

And in amongst the frills and bows

You'll find a message true,
To let You know how much,

dear God,
I'm always loving You.

HAPPY WORLD and CRICKETY-CRACK prove that the Magazine likes humor, too.

Happy World

By Edward Austin Sommer

The world is so crowded with beautiful things,

I'm sure it's no wonder that every bird sings!

Evening Grace

By Ollie James Robertson

For the day now ending
We thank Thee, Father-God,

For soft night breezes falling,
For flowers that slowly nod,

For food and home and parent,

For blessings without end
We bow our heads tonight,

Lord,
And give Thee thanks Amen.

Each issue, usually, also carries a table-blessing of four lines simple enough for the youngest child to understand.

Crickety-Crack

By Marlene Lauth (6 years)
Kannons, N. Y.

Crickety-crack, crickety-crack,
The mouse ran down the railroad track.

Where did he go? Nobody knows.
Do you think he will ever come back?

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THE TEA PARTY is a middle 2-page spread. It is usually pure fun, but once in a while has a moral to it. The illustrations furnish enough detail so that the page can be enjoyed for many minutes. If you try for this, be sure to put plenty of illustrative imagery, pictorial material, into your verse for the benefit of the artist.

The Tea Party

By Jeanne Driver

One day as I was dreaming
Of a strange menagerie,
I saw a purple elephant
Climb up a yellow tree

And sit upon a tiny branch
And gaze into the sky
To watch a green rhinoceros
As he went flying by

The green rhinoceros called down,
"Can it be time for tea?"
The elephant took out his watch
And said, "It's half past three."

The green rhinoceros flew down
To where his big friend sat,
And over steaming cups of tea
They had a friendly chat.

They spoke of how the sea was orange,
The sun a brilliant blue,
When a polka-dotted zebra
Said, "My friends, how do you do?"

They were just about to offer him
A friendly cup of tea
When the little branch beneath them
Said, "This is too much for me."

So the branch began to crackle
And make a frightening sound,
And the three who sat upon it
Came tumbling to the ground.

The binging and the banging
Quite awakened me,
But I laughed for half an hour
At the three who had had tea!

MOTHER'S DAY (May, 1950) and A HANDY TENT (Aug., 1950) appeared on the first page, accompanied by appropriate illustrations. Again, the seasonal touch.

Mother's Day

By Elisabeth Heritage

I think that we can all agree
That Mother's Day is great;
But as for me, I need three days
In which to celebrate.

I've got the nicest mommy,
And I love her every hour;
I picked this pansy just for her—
It is her favorite flower.

To have a grandmother like mine
Is what I call a treat;
And this bouquet is meant for her,
'Cause violets are so sweet.

A great-grandma is extra fine,
As everybody knows;
And that is why I think that mine
Should have this pretty rose.

Note the fresh angle on this poem. It was a simple one to do, after the birth of the idea. Continuity is gained through the child.

Again, it was the idea which sold this poem to an editor. Good ideas and good expression are the recipe here.

A Handy Tent

By Clarice Foster Booth

Great-grandpa's big umbrella,
With its wooden handle bent,
Planted in sand at the seashore
Makes a really wonderful tent.

After wading and building castles—
And nothing delights us as much—
Beneath it our lunch can be eaten—
Cookies and apples and such.

And should a quick summer shower
Come spattering down by and by,
Our umbrella tent comes in handy
Keeping us covered and dry.

YOUR MAIN PROBLEM IS TO WRITE

The question of which comes first, the idea or the market, is important only when a writer uses it to start the juices of creative enthusiasm going. Too many inexperienced writers start writing with no clear idea where or how they are going to sell any given piece of writing. That is enormously evident whenever you examine numbers of mss., as we have to do at Durham. (This year's Conference gave us enough to do with not quite so much pressure. I read about 35 mss. and had approximately 25 conferences. The number of mss. in each case was less this year, and so Silvia I was able to spend more time on each and hold more second conferences. In a week Silvia ran up about half the score I did, and that was actually a higher percentage. Her specific analyses and suggestions on how to do it won her a lot of friends.)

We are not commercial in the ordinary sense. But we believe it is only good sense after an idea has occurred to you, to begin to think what magazine can use it. Actually, as I've said above, it makes little difference which comes first, the idea or the market. The important thing is to alternate between your idea and your market. Suppose you do pick out the market first. Then you have got to develop, expand and polish an idea that will "fill a hole" there. As you work up the idea, it is necessary to keep re-examining it in terms, and qualifications, for the market. And yet if you are to have any chance of selling, it is vital not to forget the idea. Each has its importance.

But just as we said too many a writer shoots without any special target, so a lot of writers I work with begin by talking about markets and how much they pay. A writer, however, never gets very far if money is the only motivation. The writers who are farthest off the target are often the ones who can rattle off the names and financial backgrounds of most of the topflight magazine editors and magazines.

Something to write about, something worth saying, and an ability to express it in a well organized and original manner, that's the one and only formula a writer needs. A curious thing we observed at Durham, was that a lot of good ideas were being shaped up for the wrong market, because the authors were just writing.

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A REPORT ON FAIR FICTION & NEWS

Something for writers to think about is a statistical summary prepared by PUBLISHERS' WEEKLY. It shows that the price of fiction in the book stores is going up. This means that the number of readers will go down. An increase in salaried workers and wages could soften the blow. But the fact remains best-sellers alone can take this inflation. The books by lesser known authors will be squeezed between rising prices and falling circulation. The great bulk of small town readers think twice before spending \$3.50 or larger sums for a novel. They will wait for the reprint editions, if any, or their turn at the public library. All of which is very tough, very discriminatory against the young writer, who is not a good gamble for a publisher unless he sees a sale of 10,000 copies or more. With inflationary costs the break-even minimum sale required before a novel can make money for its publisher is likely to be even larger. And this will make the "vanity publishers" who suck the blood of the young writer and give him no prestige in return, a happy crew of vultures. Many beginning writers will be driven into the clutches of the vanity "printers". And a good many so-called respectable publishers will make a buck, by accepting a little "author participation in promotion expense" money. Ham, the "literary business" ("business", did you say?) is a wonderful eye-opener.

Here are the figures, in case you are interested:

Of 169 novels, 82 are priced at \$3.27 or almost 1/6th at \$3.50, 4 at \$3.75, & one at \$3.95. More than half of the remainder cost \$2.75. Only 20 are priced at \$2.50 or less.

Franklin K. Mathews, long assoc. ed. for BOYS LIFE, the Boy Scouts magazine, died in August. He was long an ardent crusader on behalf of better juvenile books.

Muriel Fuller, a member of the WCS Family and good friend to writers, has resigned as editor of Thomas Nelson & Sons. Ill-health, we understand is the cause.

Mrs. Winona Nichols, South Duxbury, Mass., another WCS Family member, has been ordered to take a prolonged rest. We sent her three books from the WCS Library, so she could be getting ready to do some more punching. She will! But some letters would be in order.

Ina Blanchard Bates, one of Winona's near neighbors, and Hazel Mae Wynn, who has also been ill, had stories in YOUNG WORLD (Sept.)

SUCK-EGG MULE, Wendell Anderson, General Delivery, Taos, New Mexico, is announced as a new magazine: "a recalcitrant beast, that offers accomplished new work" by a dozen or so writers. We will report further when the exchange copy promised us appears. Experimental magazine, no pay, we imagine.

"It is easy to like the young because they are young. They have no faults,—except the very ones which they are asking you to eradicate: ignorance, shallowness, and inexperience."

"Now it is natural for a pupil to 'resist' his teacher. It is healthy, and it can be invigorating for them both. The best works of art are created in difficult media."

"The Art of Teaching" by Gilbert Highet

A sad letter from Ray C. Winningham, a WCS Family member, tells us that Black Sivilis & Bryson, large industrial firm, have reorganized and abolished the house-organ, "The Beacon". Under Ray's able and indefatigable editorship, it was getting the reputation of being one of the best edited magazines of its kind in the country. But that's big business.

Here's a wise word, a neat epigram written to Elva by our good friend, Winthrop Pitt Tryon, for many years the exacting and discriminating music critic of the C.S. MONITOR. "To be unsure of your thought is one thing, but to be faulty and uncertain in expression of it is beyond pardon."

Abelard Press has issued a new, revised edition of "Hold Your Tongue" by Morris Ernst & Alexander Lindsey. Covers ideological libel ("He's a Communist") and TV problems. Some new cases cited, too.

TRAVEL, Malcolm Davis, 115 W. 45th St., NYC 19. Mr. Davis is the new editor. Formerly he was editor of LET'S GO & ASTA Travel News. Book no longer owned by McBride & Co.

Florida Writers' Conference. One of our secret operatives has sent us a complete file of the news clips about the first conference ever held in Venice, Fla. About 75 writers, from the State and as far away as NYC, Washington, D.C., and Alabama attended. It was directed by Joseph Lauren, well known writer (he began life in Cambridge, Mass., & also went to Harvard a few years before Bill). He is laying plans for a longer conference, and a writers' colony, for next year. This year one of the students was Mrs. Ann B. Goodell, WCS Family member, and her daughter, Yvonne Goodell, who won the Conference prize of the "Most Beautiful" student. A number of experienced writers, including MacKinley Kantor, Harold W. Sandberg, Elizabeth Cushman, Gilbert Maxwell, & Gordon MacDougal were present or staffed. Kantor very helpfully expressed the opinion that writing can't ever be taught. But then, as in the case of John Marquand at a UNH Conference, demonstrated, quite effectively, that it could, by answering a series of technical questions. Apparently some good work and some good fun in a beautiful setting. What more can you expect from a gathering of writers?

The good you get from a conference usually comes later as you rethink the experience.

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SOME NEWS AND VIEWS

SPECTATOR, Sept. Will Judy, 3323 Michigan Blvd., Chicago 16, Ill., is the new name of JUDY'S. It will be a quarterly rather than a MONTHLY as previously. And standard size instead of pocket-size. Newsstand distribution problems proved too great. Advertising will now be accepted and subscriptions emphasized (\$3 a year; 8-quarter subs. welcomed especially). First issue: the Third Quarter. Current comment and criticism in a number of fields will be featured, thus offering picture and cross-section of American life. No mention of fiction in the release.

Robert English, member of the N.H. legislature and the W.C.S. Family, had an editorial in the Peterborough TRANSCRIPT that made sense. He said that while Korea is a kind of no-man's land from the point of view of geography and health, a backward, primitive country, it is vital in the age-old struggle for "face" in the Orient. The Japs said and proved for an appreciable period that the "yellow race is superior to the white." We proved the fallacy of that, but allowed the Soviets, a Mongolian and Oriental melting pot, to pick up the propaganda where the Japs left off.

The battle of the Nakdong River therefore, becomes not merely a struggle for a piece of land no one in his right mind wants, but one of the decisive turning points in world history. The battle between Civilization as we know it, with all its faults, but still civilization, as against the brutish paganism, the self-interest of greedy dictatorship, its not a struggle for survival between white & yellow races, as the Russians would have all Orientals think. No, rather a struggle for a principle and a way of life. On one side the forces of law and order, the United Nations and man's eternal quest for a better, higher standard of living. On the other side chaos and suppression, slavery. Once again, Goths and Visigoths, the Barbarians sweeping down from the North. Because Rome was weak & decadent, the world was forced to experience 800 years of the Dark Ages.

It must not happen again! To quote Robert English:

Korea must have seemed to the Politburo the place to prove once and for all that the United States and Britain could be beaten by Asia. It must have looked like a 100-1 bet. There were only American garrison troops in nearby Japan, a weak and infiltrated S. Korean army and a handful of British soldiers at Hong Kong. Three weeks would do the trick and produce the humiliation that would spell forever the end of British and American prestige in Asia. They were careful, very careful to see that no Russian forces were not played—only yellow. It was to be a demonstration of what Asia could do. The result—which to the Politburo must have appeared certain—would set all Asia in ferment and the "face" of Britain and the United States in that part of the world would be lost forever and ever.

That is why we must be strong, where Rome was weak. Why this month we must strengthen United Nations, next month make the meaning of our elections unmistakable. We can win!

NEW MARKETS ARE OFTEN SNAKES

Avoid Doubtful Markets. The temptation is always to try the new market. Writers' magazines love to list new markets, because it is a popular feature with writers. So many of you who have been battered and bruised by the older markets, think that "here is one, which I can crash. I'll get in there quick, before they get overstocked." You send me, and then there is the usual long wait. More often than not you get an invitation to subscribe and thus win preference in the handling of your ms. Or you get no reply at all, and waste time and postage writing follow-up letters. Finally, you get a notice from the Post Office: "Removed—left no forwarding address."

You might better have spent the investment of time, ideas and postage in attacking the markets that are reliable. But many writers ask, "how are you going to tell which magazines or book publishers are reliable?" You can tell by checking every fact given, when a writers' magazine reports a new market. I read every tip I see with the utmost impartial and objective alertness. I am not skeptical or cynical; I just apply all the cumulative experience I have gathered over the years in trying to see if the data adds up.

Sometimes, the extravagant promises act as a give-away. Sometimes, you know of a previous failure. Frequently, the pattern, as in the case of song publishing rackets or vanity publishing is familiar. Every magazine, naturally, had to start small. But there is a difference between the book that starts a brave new venture on a shoestring, and must catch on quickly or fail, and the new magazine that starts with the backing of a successful sister magazine that has already achieved a certain amount of fat on its body and bones. In this connection beware of the "trial balloons" many of the pulp chain publishers send up. If these fail to click after two or three months running, they disappear from sight. A chain can easily afford, you see, to collect a small inventory of mss. of a certain type, then shoot them in a new lay-out. By the time you polish some yarns, to hit this new market, the inventory is exhausted and a new idea is being readied.

It takes months, sometimes years, to plan a sound magazine idea. Surveys have been made and a back-log of mss. built up. Actually, your chances may be less good with a publication that is being groomed than it is with an older book. The latter can afford an experiment whereas the new book cannot afford many mistakes. It has got to establish personality and prestige quickly. It therefore reaches for experienced writers, who can do exactly what it thinks it wants. If it does make a mistake, the error is on the house.

So, look for the small, but established or off-trail magazine that cannot command high-priced big names. Plan your campaign wisely.

REURITE

THE UNH WRITERS' CONFERENCE

It was a truly great Conference this year at the University of N. H. A bit smaller, a bit solemn because of Dorothy Towle's tragic death. But without any question the most alive and responsive group we have ever had. With Joan Hanson coming to join us the second week, Bill and Elva gave brief, concentrated talks about technique and then followed these with workshop sessions on max. in 5 of the 8 Short Story meetings. Elva being present at three of these clinical discussions, we were able to build a cross-fire of comment, which in three of the meetings was still further widened by the presence of Joan, Carroll Towle and other staff members. In all 5 workshops moreover, the audience took an animated and excitantly intelligent part.

A RESEARCH TOOL

HALF A MILLION separate news items, including a new feature in the form of a news highlights section covering 17 major news categories, are indexed in the 1,175-page 1949 cumulative volume of the New York Times Index, just published at \$35.

The new Index contains 20,000 personal names—indexed separately—18,000 other names under special headings, 5,500 company names, 4,000 names of associations and institutions, 940 geographical headings, and 775 listings of educational institutions. In addition, there are 3,500 subjects listed under separate headings, coal, international relations, and labor, for example.

Although primarily an index to the New York Times, the Index is also an independent reference work in that entries are frequently informative enough to obviate further reference to bound volumes or microfilm editions. It also serves as a guide to the publication dates of news in other newspapers.

Semi-monthly issues are also available at \$15 a year, with both the semi-monthly and the annual index obtainable for \$50 a year.

Publishers' Weekly

with whom we had previously conferred, would come back for a secondary conference, and a reshoot of the audience reaction would begin and continue until the particular author was satisfied that he understood the principles involved.

We were not able to do this with all of the writers having short story max. and necessarily we were limited to short shorts which could be read in the group meetings. But to a greater degree than ever before we managed to do some fairly intensive teaching and to share the results with other writers in a series of workshops. Even for those writers whose max. we were not able to try out in a workshop session, we were able to apply the lessons learned by discussion of them and a specific reference during our personal conferences.

This is why we consider a writers' conference so valuable, and why we always urge an

author to spend the whole time in attendance instead of coming just for a few days. Only by this intensive thought upon both the immediate details and the long range values is a story hammered out in the mind of a writer. He can do this kind of concentrated revision at home or at his workshop club. But rarely does he get such a good opportunity. I imagine, to try his stories out on such a practical minded audience.

Since Bill and Elva integrated a number of personal conferences so that the writers had their conferences and afterwards had an opportunity to see the theories and techniques proved or disproved, in the reactions of readers knowing nothing concerning the conferences, some of the workshops as a result were exciting to us and the writers whose max. were studied. After class, in the cafeteria we would further discuss the lessons we'd learned. The writers

author to spend the whole time in attendance instead of coming just for a few days. Only by this intensive thought upon both the immediate details and the long range values is a story hammered out in the mind of a writer. He can do this kind of concentrated revision at home or at his workshop club. But rarely does he get such a good opportunity. I imagine, to try his stories out on such a practical minded audience.

Elva and I like workshops for both such a reason, and also because it gives us a great opportunity to show writers how to take the stories they write apart, to consider every detail of them from all angles. Many writers who come to conferences, have never had an opportunity to see stories thus pulled apart, the characterization and basic facts, premises, etc., checked and rechecked for a possible flaw or lack of conviction. It is a new experience for them. They return home with a deepened sense of respect for the integrity and seriousness of their craft. For all the rest of their lives they do better, neater work.

The Writer-Agent Panel. This year we managed one of the best balanced discussions we have ever had of this controversial problem. Gorham Munson presided. A gave a historical fill-in of the development of the relationship. He described the need for an agent as well as the reasons why an agent cannot effectively help the small part-time guys who need him most. He discussed his own friendly relations with an agent; his realization that he is not a particularly profitable account because so much of his time is devoted to teaching and editorial work, and as a result his ways and means of increasing the financial rewards for his agent. Whenever he makes a sale himself, he gives the agent his commission, although seemingly it wasn't earned by any concrete act by the agent.

Bill followed this lead with a talk about advertising critic-agents. He pointed to the fact that because of human limitations very few critics can earn a sufficient income by criticizing max. alone. With specific examples from the pages of certain writers' magazines, he showed how certain critics actually supplement their income, often not for the best interests of their clients. He offered off-the-record generalized examples of rackets he had seen writers succumb to.

The final speaker was Jonathan Alek, Maxwell Alek Associates, 34 Madison Ave., NYC 17, who represented the non-advertising and non-criticizing agents. He gave a very fine detailed talk. (This firm is one of the small firms. Jonathan, his father (one-time president of Longmans, Green & Co.), and mother.) Each member of the firm handles a number of authors, although Jon specializes in factual material. Charging no fees, they expect new authors coming to them to have earned about \$1,000 over a period of not more than three years. He pointed out that their setup, al-

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though not large, has an annual overhead of around \$10,000. This means that before they can earn a nickel, they have to sell a minimum of \$100,000 worth of writing. So, they have to hustle, and cannot waste too awfully much time on unprofitable accounts. However, he told an anecdote about one of their writers, who had a chance to make a subsidiary rights sale on a piece they had sold a considerable time earlier. Jonathan spent a whole morning drawing up a contract, getting it signed, etc., all for \$5.

Jonathan spent several days at the Conference and made a lot of friends by his kindly, generous, though always modest, interest in all of the writers attending. Again, one practical example of the fact that if you've got something to say and to sell, a conference is a good place to make valuable & essential contacts. More and more the UNH Conference is getting to be a national conference (one, interestingly enough, that trains staff leaders for other conferences. This year leaders at three major conferences had done their first conference teaching at UNH). There were 23 states represented; including the State of Washington and a large delegation from Michigan, while others came from as far away as Illinois, Tennessee and Virginia. Many of us gained new perspectives, and renewed stimulation from realizing just how broad and far-flung our great country is.

THE DURHAM CHAP BOOK

This year another Durham Chap Book was awarded at the UNH Conference. The prize has been given jointly for 6 years by the AMERICAN WAVE poetry magazine, edited by Loring S. Williams, and REWRITE. The award was for the best folio of poems submitted at Durham during the Conference. Vernon I. Ingraham, a UNH alumnus now doing graduate work (Amherst) whose poetry has been published in the AMERICAN MERCURY, NY TIMES and HERALD TRIBUNE, & Peggy Coffin, daughter of Robert F. Coffin were the joint winners. Peggy has had poetry in the Yale REVIEW and SAT. EVEN. POST.

LET US KEEP IT THIS WAY

Elva made the comment following the President's unfortunate tangle with the Marines that it was the best kind of propaganda for the American way of life. "Can you imagine, for example, such a thing happening in Russia?" Elva asked. The fact that he had to apologize and got off with a reprimand, is a proof that he is still the servant of the American people."

IN THE MARKET PLACE

There is so much reading matter continually pouring from the printing presses, it is necessary to keep eternally alert for slips that can be useful to you. I was reading my way through the island LANTERN, prison paper at the U.S. Penitentiary, Steilacoom, Wash., when I came across an excellent feature story

by R.C. Coles. It was titled, "Twenty-Two sheeler" and was a super swell documentary, about driving a huge oil tank-truck. Facts and figures it would take months for an uninformed writer to dig out. It went into my files pronto with a grateful "Thank you" to Mr. Coles. Many an editor would be glad, I'm sure, to train such a feature reporter when he has earned his release.

Another good background piece was the one Murray Hoyt (member of the WCS Family) published in Writers' DIGEST (September). Told how he worked his way up as a writer.

Kenneth S. White, ESQUIRE, 486 Madison Ave., NYC 17, is the new fiction editor. For many years he was editor of Popular Publications, a large pulp chain...Next, a new address:

Bruce F. Denbo, director, Univ. of Kentucky Press, 247 Shady Lane, Lexington 29, Ky.

Glen Gosling, Univ. of Cal. Press, Room 340, Royce Hall, UCLA, Los Angeles, Cal., is now contact man for authors in the southern part of the state. The Press is in Berkeley.

Ralph Stevens, director, Univ. of Georgia Press, Athens, Ga. This a new appointment.

Peggy Hitchcock, Colonial Williamsburg, Va., of Reynal & Hitchcock, has joined the publications dept. of this colonial restoration, to do intensive editorial work on the series of popular histories on Williamsburg and Tidewater Virginia, which are being expanded. She will be there for a year.

UNESCO is backing a tariff reduction plan to lift duties on books, newspapers, periodicals and maps. Idea was approved by the 39-member states and will come into force when 10 states have formally signed the agreement and have ratified it. This will result in a freer flow of information and ideas. Thus do the democracies strengthen the cause of the freedom of man as opposed to the totalitarian theme of suppression. Each step of this kind is one more promise of the ultimate defeat of dictatorship.

The FARMER'S WIFE, Gertrude Dieken, Washington Sq., Philadelphia 3, Pa., pays money for various types of fillers:

Letters from Farm Women—a \$25 U.S. Savings Bond each month for letter receiving largest number of reader votes. All others published, \$5. Five or six are used each time, and the lead one is in verse. Names used.

Slick Tricks—For each useful idea, \$5, and your name attached. From 7 to 17 used every month.

Passed by the Non-sensor—about 5/6 bits of humor are used on this page, 3/4 illustrated with a cartoon. An occasional poetry page is overcooked. Farm Experiences—a 300-500 word piece will earn 3¢ per word. Several depts.

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DEVELOP YOUR MIND'S EYE

Recently we received a letter from one of our handicapped writers. In it she raised a problem that confronts her because of a peculiar condition involving weak eyes. This means that she can only do a limited amount of writing each day or at one sitting. It's aggravating, of course. But although it is a serious physical handicap, actually it's only an extension of the problem that many of the world's part-time writers face. For the majority of these there are no real limitations imposed by specific physical liabilities, but there is the very real matter of time and strength, which have a way, regrettably enough, of running out much sooner than they should.

The textbooks and many teachers tell writers that the "way to write is to—write". A very glib and convenient method for passing the buck. What are you going to do when you have only your evenings and week-ends, or a few minutes at a time, and even those precious moments may be broken into by the husband and children, the doorbell or whatnot? Or when you are limited to a few hundred or a thousand words, when you need to be able, let's say, to grind out 2,000 or more words at one sitting? It's a very real problem, a problem overhanging much of the writing being done today. And one that is likely during the next few years to get much worse if all of us are required to work long hours a day for the national defense.

The first answer, of course, is to survey your particular problem and think through a potentially effective method of meeting it. That is just ordinary commonsense, whether a problem facing you be one of time, physical limitations, or a story problem. If you get an overall perspective on your problem, it's sometimes apt to melt away. At least it won't seem quite so overpowering. Moreover, a little study at regular intervals will usually help you to get a new angle on it, and perhaps this will be the method of resolving it eventually.

The next step is to draw up a plan. You'd be surprised what you can do with even five minutes a day, if you are already to get as much value out of those 300 all important & vital seconds. A man told me once about the house he built working only 2 hours a day & making those hours count week in and week out for an appreciable time. He had to plan his time most carefully. Each day he had a task lined up that could be completed in the allotted time, or at least carried through to a certain point.

Our friend's immediate problem is her inability to write an 1,800 to 2,000 word story at one sitting. She says she finds difficulty in keeping the threads straight, also in referring to her notes. Her eyes tire before she can finish the story. I reminded her of the fact that many a more physically fit

writer would be happy if he could just grind out that much wordage at one sitting. However, there is the root of her problem. She must widen the range of her daily production until it meets her artistic need.

The best way to do this is to plan a story so carefully that the central line of interest will either carry her forward faster and with less loss of time, or enable her to stop at a particular point, and then pick it up at that point again the next day. A trick I once learned in that respect is always to stop short of finishing a climactic moment. The next day when you read it over, enthusiasm will carry you up the rest of the rise and over the top. If you have to generate a completely new head of steam, it is like the situation that occurs when a locomotive has its driving wheel with the driver and counter balancing weights dead center. It will be hard to get going again.

Another method of circumventing this difficulty is to develop one's sense of seeing a story in one's mind's eye. I drive some of my friends crazy because I can trace back a road I have been over, seeing it as clearly in my imagination as if I were actually going over it again. My mind is so photographic in this respect that I can describe fully and accurately certain junctions, and unimportant details of soil structure or the sun falling on the roadbed through a leafy overhanging ceiling of leaves.

Some writers can follow whole scenes thus in their mind's eyes. They can people their imaginary stage with characters, removing or creating them at will as they need them. In the manner of a wire-recorder whose wire is wiped clean and reactivated with a turn of a button. This faculty obviously has enormous possibilities for the writer. He needs nothing in the way of a notebook, or a screen & soundtrack to stimulate his imagination. He can rove the entire world in his mind's eye and never be bored.

And if a writer in the position of the girl who posed her problem to me, can supplement this inner camera with the invaluable aid of a good memory, she has little to fear. Many a time with the help of a few notes, to jog my memory, I have "recorded" for myself the scenes that have unrolled on my mind's movie screen, preserving them until I found an opportunity to transcribe them. Every child almost has this ability to live within himself. Billy Gee tells himself innumerable & vivid tales of play during his after lunch-noon naps. He tells them aloud, talking volubly both ends of the dialogue between imaginary comrades and himself. He also dredges up vivid memories of things he has seen, often months earlier.

We adults let these valuable gifts die of atrophy. It is a pity because we could keep and develop them, if we had the sense. They would serve us well when we write.

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For the Record

Rose Dobbs, an experienced juvenile editor, has joined the David McKay Co. It looks as if this small publishing house, that recently changed hands, is being built up for a stronger and expanded market. Better keep your eye on it.

Howard I. Goodkind has been named an editor in Doubleday & Co.'s "special project" department. That is another market to keep in mind, when you have an unusual book idea on the fire. A big, merchandisable idea.

AMERICAN LEGION and NEW REPUBLIC are both out of the market (overstocked), we read in WRITERS' NEWSLETTER... Paul Hunter, a former publisher of LIBERTY, is the new publisher, incidentally, of EVERYMAN'S. Elsie Christie who formerly handled fiction at LIBERTY, is doing the same for EVERYMAN'S. When this magazine was up for sale, it was bought for future exploitation by John Cuneo. The Cuneo press is one of the largest printers for magazines in the country, so the investment behind this new set-up is considerable and adequate.

AMERICAN MERCURY has, of course, been purchased from Lawrence Spivak, long time owner of it, by Clendenin Ryan, another publisher like Hunter of several magazines. Writers should, naturally, consider every change of management on its individual merits. The fate of your mag. depends a good deal upon a realistic and down-to-earth appraisal. You are gambling your time and talents just the same as if you were betting on the horses or stocks and bonds. Ignorance of the underlying situation is no excuse when it comes to the pay-off.

In general, the best employer to work for

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15 of Each \$1.00 30 of Each \$1.90.

All prices plus postage. 30c. is average.

Benitez Publishing Co., which was announced in several of the WRITERS' magazines as a publisher of a new book for children (12-15) has been forced to discontinue publication. Be wary of new publishers. They fold easily.

is the man who (1) has a property serving a practical longtime useful purpose nationally; and (2) who staffs that magazine with a group of editors imbued with the importance of their mission in life. Take any of the major large circulation magazines that fill a necessary role; in the women's field you've got several competing against each other or slanted at a particular type or age-group. I have heard it reported by several sources a new policy at CHARM is to reach for readers among the working girl and women category. Then there are the various home & garden or farm magazines. Each has its special slant.

You can judge a good deal the value of an individual market to you over a long period by sizing up its own idea of its reader appeal. The recent wholesale hiring and firing at COLLIER'S and one or two other big magazines, which has made those publications resemble a ship at sea with a disabled rudder taken over by a crew assembled from passengers who happen to be on board, is a case in point. In the long run magazines achieve an important cumulative character of their own that attracts readers. True, this style has to be maintained. A magazine, like a woman, if it continues to wear the same type dress will fall so far behind the general fashion that it will become dowdy and a laughingstock in the market place. When the famous editor, who built up the SAT. EVEN. POST died, editorial wisdom fumbled around briefly, & then came up with a radically different interpretation of the same general basic policies. A profitable era in the midst of a world wide period of depression and confusion resulted.

Every publisher differs according to that vein of character with which he is endowed. But a good general rule of thumb is the editor who works for a publisher interested in a magazine purely for the speculative profit, won't have as free a hand or be as generous as the editor working under the better conditions cited above. And wherever the spark-plug of free competition exists, more liberal policies editorially and towards the free lance are likely to prevail. Members of the guild of newspaper editors and writers, I know, could tell you a barrel of ideas on that! Wherever monopolistic capitalists are able to purchase and kill off competing newspapers, radio stations and motion picture theaters, the best interests of the American public and the free lance writer are not being best served. Retrogression and decadence is there setting in. Sooner or later advertisers are brow-beaten and readers forced to accept whatever news coverage or entertainment their masters deem good for them. And too often there develops a tie-up with corrupt or conniving politicians.

Needless to say, we are entering a period when such conditions are going to be accentuated. Only the powerful, well established magazines will be able to stand the tension and pressures of controlled labor & raw products. Watch carefully who buys books & why.

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THE ETHERAL FORMULA

REDNOCK, Lillian Kestendike, fiction editor, 230 Park Ave., NYC 17, recently wrote a member of the WGS Family: "We have been putting more realistic fiction into the Magazine and we are pleased that our readers are responding to our efforts with enthusiasm."

SNAP, Ernest M. Dever, Skyline Publications, 45 West 34th St., NYC 1, which is of course a market for humorous material & cartoons, is now at the above address.

PEOPLE & PLACES, Frederick C. Schubert, 3333 No. Meade Ave., Chicago 13, Ill., uses "only pictorial-sequence stories with very little text. The photos must be full of animation, action and good reproductive quality."

Mrs. Frances Durland, 840 Santa Fe Ave., Albany 3, Cal., is recovering from a serious illness with an unpronounceable and unspellable name. The treatment is complete rest & 6 meals a day (yum-yum). No writing for the best part of several months. How's about the other firemen cheering her up now and then? Huht?

Already the Armed Forces have snatched several editors and a number of writers. It is not often that writers on the outside have a chance twice within one generation to write the words that must be written, if publishers and magazines are to stay in business. I believe those in authority are the last men to wish to see the printing presses stopped because without writing and other methods of relaxation, the morale of both the military and civilians would plummet down.

Federal Trade Commission. A trial examiner's initial decision (amounting to a stipulation unless appealed in 30 days) has been filed against Conard E. Green, Leon A. Crouch and Jacob W. Spatz of Portland, Oregon, and Los Angeles, Cal., for misrepresentation in the connection with courses in diesel training and fingerprint science. Indiscriminate use of the name "American Academy of Science" is also forbidden.

Mass. State Income Tax Bills. The envelope bearing these carries a meter mark slogan—which reads: "The hand of the tax evader is picking your pocket. You are paying the tax he evades." The implication of this is: the tax-payer is encouraged to tattle-tale if he suspects his neighbor of evasion. Moreover, the same slogan applies equally to all politicians who pass wasteful and extravagant self-seeking legislation designed to "mend" a political fence or make votes at the taxpayers' expense.

Crown Publishers, Robert Van Gelder, 419 4th Ave., NYC 16.

The Bobbs-Merrill Co., Hiram Haydn, 730 N. Meridian St., Indianapolis 7, Ind.

These are new editorial set-ups. File 'em.

On a copy of WILLIAMS recently I observed this sum in arithmetic: "Preparation Consecration Achievement." It is a good motto for writers. It does not matter much how you prepare or in what direction, so long as it is thorough enough to light the light inside you! I have often spoken of the necessity of becoming enthusiastic about whatever you write about, and documenting a story or article with the feeling that you know a lot about what you are talking or writing about.

That's all those words signify. The other day I was clipping a couple of short pieces from a magazine, with the intention of putting them in my files. I paused to skim each one. (Frequently when I know that an article contains facts I want to have on hand, I don't bother to read all of it. I'll do the reading later when I want to use the material.) But I was struck in both of the little fillers how effective organization radiated the author's preparation and consecration for the purpose of making a pedestrian subject interesting. One of the pieces gave a set of rather dull facts, the other theorized in a more abstract manner. But in each there was a good lesson for him who desired to learn something. And surely every writer wants to do that, because it is by arranging facts in a new way and bringing to bear the force of his individual personality, that a writer has something to sell.

VARIETY IS THE SPICE OF LIFE

Many writers think of us merely as critics who evaluate ms., particularly short story ms., since that is what we specialize in at the UNH Conference. The truth of the matter is though, that more and more WRITERS' COUNSEL SERVICE covers many things. We advise a writer today about the best way he can study writing at home. (In a number of the big cities we have friendly contacts with teachers we know to be good. Believing in the effectiveness of a successful teacher working in personal contact with writers, and selling our other correspondence method of teaching than REWRITE and WGS, we are always glad to suggest local opportunities for instruction. Our primary interest is the welfare of our readers and clients.) Tomorrow we may help some other writer to earn the price of a subscription to REWRITE. In the recent past we aided a number of writers to find the best buy for them in summer conferences (including a recommendation or two for scholarships.)

Repeatedly, we counsel writers about possibilities of getting an agent, or having an agent stand by while the writer himself attempts to sell a specialized idea. While we were at the Conference we completed the job of getting a book ms. returned from a critic-agent who was a bit reluctant in letting go of a ms. held overlong without getting any results. A veiled threat and previ-

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ous experience in the gentle art of applying pressure and at the same time saving the critic-agent's face for him, did the trick.

Vanity publishers (along with advertisers of all kinds in the writers' magazines) are one of our most time-consuming evils. Writers ask us to examine "contracts", which usually are nothing more than "agreements", a legal presumption for insuring that the victim will be forced to pay a high price, and often a second time, if he does not wish to see his "remainder" of unsold copies chewed up for scrap and his plates melted down for use again by another victim.

It is scarcely necessary to call attention to our standing offer: to advise any writer free of charge, whether he is being hooked or not. And needless to say, we would much prefer to see a writer come into our office about such matters before he signs any paper than after. We once recovered a rather sizeable amount of money for a woman by writing a memorandum of a highly unethical & secret relationship between a publisher and one of his advertisers that we happened to discover thanks to a friendly agent. But we do not go for that kind of melodrama as a regular diet.

We do, however, recognize that there's both good and evil in the world. (One of our colleagues who conducts a magazine similar, and equally crusading, to REWRITE, assures us she is getting constantly more cynical as she observes the shenanigans that go on even in the supposedly higher brackets of publishing. We happen to be on the side of goodness, & although our eyes are constantly being opened wider at what we see, we believe there is a big job for us to do under the heading of a WRITERS' COUNSEL SERVICE, and for all writers everywhere, who wish to anchor the forces of goodness more firmly in the world of men and wherever necessary, to root out evil as they would irreconcilable weeds such as poison ivy.

A BY-PRODUCT OF THE UNH CONFERENCE

In a recent copy of FRIENDS I ran across a very interesting article by Siri Andrews in which she raised the need for and the opportunity of a Young People's Room in the Public Library, as distinguished from the Children's Room. Siri Andrews is the children's librarian at Concord, N. H., and through the kindness of Elizabeth Yates, who was a visitor at the UNH Conference this year. Generously, she gave almost a whole day of talking informally in the Juvenile group or conferring with individual writers. (Which offers a concrete example of why the contacts you make at a conference are often so stimulating and why attendance at conferences is usually worth all you spend on it.

Juvenile Round Robin. Miss Carrie Esther Hemmell, Rt 4, Box 182-A, Irwin, Pa., is organizing one of these. Write in for details.

More Market Tips.

NEA Syndicate, Miss Winterbotham, fiction editor, 1200 West 3rd St., Cleveland, Ohio, is a nice one to deal with. They tell me the market there for short serials is filled until about March, 1951. But they often use a 30,000 worder which does not need to be cut for chapters.

Florence Kerigan

Regarding the AP Syndicate, (See: September issue), Kerry says: "Now there is an outfit that is an outfit! Do put in a good word for them. It was my first submission and so sale to them. I sent the ms., received a release to sign, and my check, all in 3 weeks." She adds that "while the syndicates don't pay the prices a magazine would pay for the same length used as a one-shot, it's not bad for a writer to get the check all in one chunk."

I can add also that a good many big names you read in the slicks started in this market.

AMERICAN BABY, Beulah France, 238 Riverside Drive, NYC 25, in a burst of confidence reports, "have verse enough for next 10 years."

Lucile Coleman's SONGBOAT Column, Staten Island, N. Y. TRANSCRIPT (pays in prizes) received an unusual amount of space in a 70th Anniversary issue.

COLLECTOR-HOBBYIST, J. N. Hile, Box 864, Denver 1, Colo., reports it publishes mss., except in the case of seasonal pieces practically in the chronological order in which they are received. And material appearing in the September issue was received 1 year previously, which indicates patience is a necessary virtue for contributors to this magazine. Two members of the WCS Family I noted in that issue: Lillian Stickney and Belle S. Mooney.

Writers' Magazine lists. We are starting a campaign to urge all magazines to stop favoring advertisers at the expense of writers by printing the ads. in the best positions and doubling up markets and lists of markets. I am willing to bet you have repeatedly found yourself unable to file one market tip without cutting into another. This kind of space saving causes ill-will instead of good-will for the advertisers. If the market tips were not printed back-to-back, we could all of us read the back pages more often and carefully. Thus the advertisers would receive more attention.

If you feel strongly about this, write to the writers' magazines about it. And also, mention it whenever you write to any advertiser. Persistence will get results.

Gift to the WCS library. We thank Edythe A. Bacon for copies of CREATIVE FICTION WRITING by Dorothy McLeary and THE WRITING TRADE by Paul H. Reynolds, a NYC agent. Both will be well used we can guarantee.

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THE MONTH'S NEW BOOKS

(NOTE: Through a concatenation of events, this month we have a large number books for review, but either they arrived only a very few days before press time, or owing to the UNH Conference and the necessity of getting REWRITE out on time in a short month, we've had too little time to read several of these books. Therefore, we are giving preliminary reviews, and will follow them up at a later date with further comment. We wish to point out, however, that all of these books, varied in subject-matter though they be, have a vital importance for writers. We recommend all of them as worth reading.)

WRITING FOR YOUNG PEOPLE. Mabel Louise Robinson. Thomas Nelson & Sons. \$2.75. This is a classic that has long been out of print. I had hoped to read it at Durham. But we sold every copy we had and several more, because of the recommendation given it in the group discussions by Elizabeth Yates and Marjorie Fischer. It is really a book on writing, by a great teacher, who has written profusely. A WRITERS' BOOK CLUB Selection.

ON THE ART OF WRITING. Sir Arthur Quiller-Couch. G.P. Putnam's Sons. \$3. This is another classic that has long been out of print. It treats writing as an art rather than the science too many pedantic folk would have it today. The result is lots of specific, wise practicalities and high standards from a man who was at once clear thinking and discriminating. A WRITERS' BOOK CLUB Selection.

THE HUMAN USE OF HUMAN BEINGS. Norbert Wiener. Houghton Mifflin Co. \$3.00. Professor Wiener is one of the world's greatest mathematicians. He has done original research, and has invented devices connected with communication engineering. He is deeply concerned with the effects of mechanical "brain", and other communicational machines on the human use of human beings. This is one of the big problems of the future. The book is not easy reading, but it is fascinating education because of the wealth of Prof. Wiener's understanding of many fields, and his simple, graphic illustrations. (Bill grew up only a few houses away from Norbert, and we've been hiking the fields and hills around Boston a good deal in later years.)

HANDBOOK OF GROUP DISCUSSION. Russell H. Weaver & Carroll C. Arnold. Houghton Mifflin Co. \$3.75. This is an attempt to reduce to fundamentals some of the complexities of group discussion on the UN, industrial, social or educational level, formally or informally. A writer can learn much about handling a reader from this practical book.

THE DARTMOUTH BIBLE. Roy S. Chamberlain and Herman Feldman. Houghton Mifflin Co. \$7.00. Here is a beautiful abridgement, which, however, includes the often eliminated Apocrypha. It is beautiful in its type and organization; beautiful in its simplicity & com-

plete elimination of foot-notes from the actual text. The book can be read with pleasure now. The Dartmouth College Chaplain and Prof. Feldman have spent 10 years on a labor of love the last of these authors was not to see finished. A WRITERS' BOOK CLUB choice.

A CAP FOR MUI CHANG. Julie Forayth Hatchell. G.P. Putnam's Sons & Co. \$2.00. A very attractive story for children that Bill & Billy 'Gee' are reading with much enjoyment. A page or two nightly as Billy 'Gee' is tucked in for the night. It is a long story, yet it lends itself to such "serialization". Bill read it in ms. several years ago. With India in the forefront of world affairs, it is a timely story. Corinne V. Dillon has graciously illustrated it in sepia sketches. It is the story, however, that holds Billy for its own sake.

BOOKS OF PERMANENT WORTH

I SELL WHAT I WRITE. Jules Archer. \$2.50. A very practical and helpful book, because the author tells just how he went about selling a wide variety of articles & stories. He is frank about his failures, explaining why he missed the mark. A WRITERS' BOOK CLUB Selection.

WRITING TO SELL. Scott Meredith. \$2.75. The provocative discussion of practical writing, written by a critic-agent. He disagrees with some of the ideas & policies. But any writer can learn much about the practical business of selling by reading this book.

THE WRITER'S BOOK. Ed. Helen Hull. \$4.00. A large & wide selection of articles on practical writing & selling by members of the Authors Guild. Here are selling writers telling how they do it.

THE ART OF READABLE WRITING. Rudolph Fleisch. \$3.00. The author has made an exact science of the business of saying what you mean, getting the most meaning out of the simplest and briefest combinations of words. This was a WRITERS' BOOK CLUB book when it appeared.

WRITING FOR CHILDREN. Brick Berry & Herbert Best. \$2.50. Recommended for the past 2 years at Durham, it has proved very popular.

CREATIVE FICTION WRITING. Dorothy McGeary. \$2.50. A practical book by a quality writer of fiction in both the short and long field of publishing.

Buy ALL your books through the WRITERS' BOOK CLUB. You get valuable Book Dividends and at the same time make yourself a better writer by helping to build a better writers' magazine.

The WBS Circulating Library (\$2 per year, plus postage both ways) enables you to read most of the best books on writing at a small cost. Many writers use this as a test of the books they intend eventually to buy. Thus, the Library saves them money.

REWRITE

HOW'S YOUR BATTING AVERAGE?

Here are the sales reported to us in this past month:

Helen Langworthy

Articles: Grand Rapids PRESS, COIL-HOBBYIST

Beth Smith

Articles: Vermont LIFE. (For future use.)

Dolores Cairns

Poems: S.S. MONITOR, Hartford TIMES, Boston HERALD, DRIFTING, WINGED WORD, OF-WARD, N.Y. HERALD-TRIBUNE (2).

Key Lill

Stories: LITTLE FOLKS, OUR LITTLE FRIEND (Key has passed her 20th sale.)

Celia M. Wright

Articles: COLLECTOR-HOBBYIST.

Marjorie S. Schaefer

Poems: S.S. MONITOR, CHAP BOOK (2).

Graham Hunter

Cartoon Illustrations: RURAL NEW YORKER

Helen Neal

Editor: FARM JOURNAL.

Evelyn Reed

Editor: LIVING For Young Homemakers.

Charlotte Morlin

Local Feature: Hays, Ks., Daily NEWS.

Send us your notes. Many writers tell us, that editors comment approvingly over having heard about them previously through REWRITES "Batting Average" column.

Be a WCS Minute Man. Report your late minute news of markets. The tip some other guy turns in may be your springboard to a sale. It has happened many times before. So, help yourself by helping others. No tip is unimportant. Each helps us to be 100% right.

UNH Conference Members Attention! REWRITE is being sent to you this month. Just as it was last month, with the compliments of Alva & Bill. This is our contribution to CONFERENCE progress. But as you support us, we will be able to give you a bigger and better magazine, more accurate reports on markets and writing conditions. Many writers in the course of a year as the result of reading our tips, make many times the price of a \$2.00 subscription. It costs no more than to bet on the horses. But REWRITE really is—a sure thing!

The above also applies to all other writers, who may hear about REWRITE, or receive a sample copy from us or their friends.

Something to Think About. One of the students at the Florida Conference was Mrs. Theodosia Barbera, 1930 Dr. Christian winner.

REPORTS FROM THE MARKET PLACE

Starting this month, Grosset & Dunlap are issuing "Advisers Selection", a series selected from best selling worthwhile books. John C'Hare and J.P. Marquand are the start-off authors. This new reprint series can be of value to writers in 2 ways: (1) a larger distribution; (2) inexpensive editions that writers can study. Idea is to bridge spread between original editions and the newsstand cheap reprint editions.

Random House has run out on its promise to booksellers that between May 15 & September 15 they could buy "Modern Library Giants" at \$1.95 list price and sell them at \$2.45. We announced in July that we did not want this kind of "extra" profit at the expense of our customers. So, true to our promise we billed a number of sales to WRITERS' BOOK CLUB-Members at the lower price, as of September 15. In spite of Korea, there will be no renegeing on that policy.

James Putnam, for 26 years in the editorial department of the Macmillan Co., is now trade editor for the World Publishing Co. I met Jim a number of years ago, when we were both volunteer helpers assisting Gladya Harty Carroll with her summer production on her father's farm of "As the Earth Turns". Jim resigned from Macmillan at the time of that mysterious controversy over "Worlds in Collision" by Immanuel Velikovsky.

Anne Ford, who like Bill started her writing career as an assistant to Philip Hale on the Boston Herald, has left Little, Brown & Co. to do publicity for Harcourt, Brace & Co.

CHILDREN'S FRIEND, Rev. Gerald Givings, 425 4th St., Minneapolis, Minn., is reported to be in special need and short of 1,800 word-stories. Strong Evangelical tone. Pays \$4 a word. (Age: 10-12 years.)

LITTLE FOLKS, as above, for younger readers (4-8 years), is also in need.

JACK & JILL, Nancy K. Hosking, Independence Sq., Philadelphia, Pa., reports that because of its recent serial-story contest, it will not be in the market for this kind of story for some time.

EVERYBODY'S, Helen Greenwood, 31 W. 47th St., NYC 19, is at last being revived after 2 years' suspension. As previously it is to be distributed through certain chain grocery stores. The new editors have been buying an assortment of articles and fiction, beginning as early as August or July. The initial issue is scheduled for December or January. If you have any specially interesting ideas query or suggest. Otherwise, study the magazine carefully. As in all such cases, editors start with certain pre-conceived plans but stand ready to change them considerably in the face of reader response. Further reports as we are able to authenticate them.

REWRITE

HERE IS A GOOD IDEA

How can you as a writer and reader combat Communism and intolerance, which make for a world of instability in which writers can't flourish? You can do it by writing articles or even letters to the editors of the magazines you read, affirming the constructive, positive side of life. Give support to good ideas. Help to popularize and circulate the ideas that make for better living, increased stability, and adventures in happiness.

If you have friends in the far corners of the globe, write to them, tell them about a world of freedom where men and women do exciting things. Send them clippings of articles about the house-raising bee celebrated in your community for a veteran; or some large scale community project that contributes tangible evidence of how men and women of goodwill can get along together, and enjoy doing it.

If you do not have friends in foreign nations, watch your hobby, writing and larger magazines, for letters. If the addresses are not given, write care of the editor. Or the organizations such as Letters Abroad, World Affairs Council, New York, N. Y., and other similar peace-interested foundations can be of service. Your own church can usually aid you.

In trying to help others by sending appropriate material to them, you will find that you are helping yourself, because you're increasing your own journalistic sense & getting a better understanding of readers. Besides, you may get an article out of it for some magazine or newspaper. "Cast your bread upon the waters"—. No experience is ever entirely lost for a writer. The persistent author gets a story out of even his own misadventures.

Better Writers' Magazines Market Lists... Have you joined our crusade to get you more serviceable lists of market news by writing in and urging that tips and lists be put back to back? This is largely done in order to give advertisers more favored space. When we do it, it is to give you more tips. But we try to avoid it as much as our space allows. You might also call attention to inaccurate tips. By demanding better service you will eventually get it. **Write Today!**

LITERARY FLORIDA recently carried a large feature story about Lois & Joseph J. Steinmetz, Sarasota, Fla., photographers for some of the big circulation magazines (HOLIDAY & S.E.P.) This a good reference to file. You might need a camera-man in the Southeast.

LITERARY FLORIDA, Box 3012, Tampa, Fla., in its August issue (we received it in September) carried nearly 20 pages of poetry & verse. This is not usual (we suspect it was used as filler for a flat time and to unload inventory). If it is slow, pays on Publication.

THIS IS THE WAY TO GET READ

One of the things we studied in the Short Story workshop sessions at Durham this year was the almost obligatory device of getting a story started in a warm, emotionalized, & intimate manner. The idea being to identify the reader personally with the MC. And also to fill the reader with the feeling that he is experiencing the story right here in the vivid present. In a current writers' book I noticed someone saying that a story fails—unless it conveys to the reader the same emotion the author experienced when he wished to write the story. This author said a story might be good or bad, but you would find that always that emotional stimulation conveyed a sense of excitement to the reader.

At Durham we used one issue of the **LADIES HOME JOURNAL** as an example. It was a good section even though it was the only periodical available at the moment, because we observed that all 4 pieces of fiction utilized the device and the magazine's lay-out in a clever manner varied the use slightly, so that there was no monotony. Later, in a story in **COLLIER'S** by an able technician, Libbie Block, ("Devil's Hat", Aug. 19) we noticed again this same effect. (In this case, incidentally, Miss Block used (1) the fly-on-the-wall or partial omniscient viewpoint, & (2) got to her dialogue (a flashback scene) in just 6 lines of printed type!)

To prove the point that this kind of opening is essential, I am quoting further chapters and verses. Here's the lead story in **AMERICAN GIRL** (Aug.) It is titled, "Of Shoes & Ships" by Anitra M. Marsland.

"Mary Elizabeth Brown was miserable. Hunched at the end of the wharf, she blinked furiously. 'I won't cry! I won't, I won't!'"

"Alongside the dock, the red sail of her—"

Do you see how the reader starts with one character, a problem and that intimate feeling that you are Mary Elizabeth? Pick up any magazine and in 90% of them you will note a similar device used in most all of the stories.

Incidentally, the **AMERICAN GIRL** began the serialization of **WCS Family Member**, Marguerite J. Dixon's "Stairway to the Sky," novel about a young writer and her first novel in the Sept. issue.

AMERICAN GIRL, 188 E. 44th St., NYC 17, is a market for Duror. Its "Jokes" page uses about 10 gags and one cartoon, with author's name attached, and also her address. Pays \$1.

Editors will often "bite" with a personal letter of thanks when you comment favorably on their magazine, but follow it up with the usual printed rejection slip. If you make a personal contact, always recall it whenever you submit mss. Don't think they'll remember.

REWRITE

THE CENTRAL MS. MARKET FILE

Something new at the UMH Conference was a special display of the MS. CENTRAL MS. MARKET FILE. Because of the WRITERS' BOOK FIRM display and sale of writers' books, Bill and Elva have a room practically to themselves, right in the center of Conference activities. In past years they have used this for individual conferences when the going became too heavy in the great lounge extending all the way across the wing of Congress Hall, where the Conference is held.

But this year we took the FILE to the Conference and made it available to all of the students. Our only restriction was a caution that the envelopes and clips be kept in their carefully organized order. And although the visitors were numerous all through the Conference, and many notes were taken, we found the FILE in good order when we returned it to Lunenburg. Therefore, we hope to repeat the experiment of bringing the file to writers, and making it available whenever a good opportunity arises.

A few days before this issue of REWRITE was sent to the printer, we ordered 5,000 small white envelopes for use in the FILE. We have already used almost 2,000. The original plan merely to cover ms. markets, has been greatly expanded. We now have envelopes, arranged in special categories, covering agents, and critics, special sources of information, the addresses of which are not always instantly available) and special files of information about a wide variety of subjects. You will find at least one reference to some material we inadvertently turned up, in this issue of REWRITE. More and more this CENTRAL FILE is becoming an invaluable reference for all writers. We hope to do some good spade-work on it this winter. And increasingly, we expect to see writers either writing in, coming in or seeking our advice for its use.

Early in September we had a moment's visit from Carroll Towle and Loyd Haberly, who were on their way to Conn., to see the Harshel Brickells, neither of whom have enjoyed too good health recently. (They both are delighted to hear from their old friends.) A luncheon visit from "Mother" Jennie F. Copeland, the beloved Staff house-mother at BURNHAM. She and Bill keep up a running-fire of friendly disagreement for the amusement of a considerable section of the Conference, and themselves. This year she undertook to chaperon Bill while Elva was home. All of which was good for a round of laughs.

Just before press time we had a nice letter from "Abe" Burack of THE WRITER, who has agreed to see that we get two (2) copies of his magazine each month, so that we can file all market notes published in THE WRITER. We have agreed to keep him in touch with market notes they may have missed. This undoubtedly will help more writers to keep abreast of the immediate changes in listings.

MORE MARKET NEWS AND COMMENT

SPEARHEAD, Thomas Henry Carter, 817 Starling Ave., Martinsville, Va., is an unusual new little magazine. An exchange copy is on the way, but here is a direct statement the editor has sent us.

"There is no subscription rate; each year the editors set aside sufficient money for its publication. Outside of this, we maintain a policy similar to any little magazine. Most of our press is done on assignment. But we are wide open for good poetry. The Spearhead Press is very interested in encouraging the writing of high-quality fantasy verse. This does not mean, however, that we are limited in any way to verse of this genre. Poetry may be either traditional or experimental.

Reports are prompt, but there is no other payment than contributors' copies."

NURSING WORLD, Virginia Turner, 468 Fourth Ave., NYC 18, wrote a prompt and graciously friendly letter to one of our correspondents recently. It used to be known as the TRAINED NURSE & HOSPITAL REVIEW. Our operative is of the opinion that while an M.N. or M.R. is a helpful handle here, the market can be hit by laymen with something of interest. He did it himself. We have written to find out. It says on the Magazine's letterhead, that the present publication includes also INDUSTRIAL NURSING.

Gilean Douglas reports 66 articles & short stories sold since January 1st. Also 49 poems. He has hit NATURE with prose, although that is usually an overstocked market. NEW MEXICO QUARTERLY is another off-trail one. And he reports sale of a broadcast (Canadian Broadcast Co.) that's something we've sought an elaboration upon.

We've been asked about selling a syndicated feature in series form. Most syndicate ideas are serial features, but often, as in a fiction column or some non fiction features the ideas are supplied by more than one author. I think what our correspondent has in mind is a regular, continued feature. Client of ours sold an analysis of the airways situation to a syndicate shortly before World War II. It ran in a developing series of about 24 installments. Then a shorter one.

Our advice in syndicate selling is always start small; get a reputation and a contact any way you can first, then branch out. The correspondent who asked this question, happens to be on the other side of the fence & wishes to buy this type of syndicated serial feature. For a small newspaper. We think syndicates might be smart to explore possibilities of continued features of a varying length. Similar to the 2-, 3- and longer installment juvenile stories. The greater the flexibility of material, the more benefits, and this goes all around. The market could, and should, be cultivated. It would grow.